



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

the influence of reaction. Though the metaphysical conceits in these lines are frequently pointed out, it is of prime importance to notice his use of distich. Now we claim that it is more philosophical to ascribe his employment of the couplet to the necessary reaction, which followed the extreme practice of the scholastic overflow, than to attribute it wholly to Waller and his contemporaries. The history of literature is concerned not so much with Dryden's failure to introduce distich into a sphere of poetry whose form had been determined by the great dramatic geniuses of the Elizabethan age, as with the more important fact, that his apprenticeship in the hack writing of rhymed comedies enabled him to become the satirist, whose distich, reacting from scholastic extremes, prepared the way for the classic distich of Pope. The request which Dryden is said to have made of Milton, that he might dramatize *Paradise Lost*, and the reply of the aged poet that the dramatist might *tag the verses*, if he wished, throw more light upon scholastic overflow, and the natural reaction against it, than all the poetry Waller ever wrote.

While Dryden succeeded in bringing English poetry back under the trammels of distich, he did not always confine himself to the couplet. Perhaps the best characterization in Absalom and Achitophel is that of Shaftesbury, of which the most effective part is the familiar triplet:

"A fiery soul, which working out its way,
Fretted the pigmy body to decay
And o'er informed the tenement of clay."

As in the middle comedies of Shakspeare there is a nice balance by means of which thought and expression are held as it were *in equilibrio*: so in the satires of Dryden there is a similar adjustment. The first equipoise suggests that a preponderance in favor of expression is at hand; the second that a turn in favor of expression is immanent.

Pope begins by studying expression for the sake of the thought, and at some stages of his work, as in parts of the *Essay on Man*, he evidently studies expression for the sake of expression alone. We will take as a fair example of classical distich the familiar verses:

Soft is the strain where Zephyr gentle blows,
And the smooth stream in smoother numbers
[flows;

But, when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent
[roar.

We have thus hastily passed from Shakspeare to Pope, taking familiar passages from leading poets to illustrate the natural transition from romantic to classical distich. It seems that this course has the positive advantage that it gives us a few links in the great chain of the historic continuity of English Literature from Beowulf to the *Idylls of the King*, and also the negative advantage that it does not bring to our notice authors who were long ago consigned to merited oblivion.

T. WHITING BANCROFT.

Brown University.

Das Pronomen bei Molière im Vergleich zu dem heutigen und dem altfranzösischen Sprachgebrauch von Hermann Schmidt. Kiel; Lipsius & Tischer, 1885. 8. 58 S. M. 1.60.

The present treatise is one division of a work for which, under the title of "Die syntaktischen Eigenthümlichkeiten der Sprache Molière's im Vergleich zu dem heutigen und dem altfranzösischen Sprachgebrauch," a prize was awarded by the philosophical faculty of the University of Kiel. The aim of the portion of the work here separately published, is to show that in the syntax of the pronoun in Molière there are uses which deviate from those at present prevailing, to study such deviations both from the point of view of the thirteenth century and of to-day, and to show that they are remnants of the older language. The work, then, is of special interest to the student of historical French syntax.

One of the most prominent features which distinguish the syntax of the Old French from that of the present day, is the freedom of the former in the use of its pronouns. The atonic personal pronouns, for example, could occupy positions in relation to the verb which the accepted usage of to-day does not allow, and the tonic was often found in cases where it is now agreed to use the atonic only. The language of the seventeenth century had still retained many traces or remnants of this freedom of the Old French, and a study of these peculiarities

becomes especially interesting in a writer like Molière, where the older usage and the usage of to-day may be studied side by side. The aim of the author has been to prove the existence of all deviations by the citation of numerous examples, rather than to give any exact statistics or conclusions regarding the frequency of such peculiarities in the language of the writer, or to estimate the influence which they may have had upon his style in general.

The analysis of the pronoun and arrangement of cases referred to, is excellent. Numerous examples from the Old French are given, in each case, in support of the same usage as still employed by Molière. Tobler's "Beiträge zur französ. Grammatik" are often brought into play in the determination of points in the older language, while Lücking's "Französische Grammatik" is most frequently the author's standard for the usage of to-day. The use and omission of the atonic personal pronoun as subject, the omission of the impersonal *il*, and of *en*, where present usage demands their insertion, the use of the tonic for the atonic (*parler à toi* for *te parler*) and *vice versa*, the use of the possessive for the personal (*sans votre respect* for *sans respect de vous*) and *vice versa*, the use of *quel* for *lequel*, and of *aucun* for *quelque*, are a few of the many points of difference which are here cited and exemplified.

The last division of the treatise, which discusses the position of the pronoun, is one of special interest. The usage of to-day (with some few exceptions, as in case of *faire, laisser*) places the conjunctive personal pronoun used as object, before the *verbum infinitum* and not before the *verbum finitum* or ruling verb of the sentence. The Old French usage was just the reverse. And in Molière we very frequently find this older usage still existing, even in cases where to-day such a position of the pronoun would give another meaning to the expression, as in the sentence: *J'ai cru qu'il lui fallait parler d'argent*, that is, *il fallait qu'on lui parlât*, which to-day could only mean: *il fallait qu'il parlât*. As regards the position of the relative pronoun, frequent cases are adduced in which the antecedent is separated from it by other phrase elements. This is often seen in Old French construction,

but modern usage usually demands that the relative follow immediately the word to which it refers. With the infinitive used negatively, the order most preferred to-day: *ne pas-pron.-inf.* (*pour ne point vous mentir*) is the one least used by Molière. The order *ne-pron.-inf.-pas* is likewise seldom used. The third order: *ne pron.-pas-inf.*, is, the author tells us, by far the most frequent in Molière, but, save the citation of some thirty instances, to which he adds: "*etc.*," he does not give us more definite results.

The presentation, in well arranged order, of so large a number of individual points of deviation from modern usage in the pronoun of Molière, is accordingly the conspicuous merit of the work. A résumé of general results arrived at might have added much to its practical interest.

B. L. BOWEN.

QUERIES AND ANSWERS.

Ques.—How should an American instructor teach his pupils to pronounce the French liquid *l* in such words as *fille, houille*? Must he follow Littré or must he conform to the teaching of native French teachers in the United States whose practice is usually in discord with the precept so emphatically laid down by Littré, the highest authority?—X.

Ans.—Littré is not "the highest authority" in matters of pronunciation. It would take too long to discuss the pronunciation of the so called liquid *l* here. All the practical necessary information on this subject will be found in Ploetz, 'Anleitung zum Gebrauche des *Syllabaire*, etc.', 4th edition, 1864, p. 62; also in Lesaint, 'Traité complet de la Prononciation française,' 2nd edition, 1871, p. 199. If X desires further historical information on this he will find it in Thurot 'De la Prononciation française depuis le commencement du XVI^e siècle,' 1883, vol. II, pp. 292-307. As to the value of Littré's authority in regard to pronunciation, X will find it discussed in an article published in the *Nation*, July 1st, 1875, vol. XXI, pp. 11-14.

F. BÔCHER.

Harvard University.